

James O. Naremore
Chancellor's Professor of English, Film Studies
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"Research and teaching are not the same thing, but they have an important relationship. The best universities enable teachers to learn alongside students – sharing enthusiasms, exploring received knowledge, testing ideas, and developing new interpretations. In the humanities especially, both students and teachers ought to be engaged in writing, and the dialectic between instruction and research ought to be encouraged. My own classes at IU often serve as laboratories for research projects, and I am pleased to say that all my published work has grown directly out of my teaching."

~ James Naremore

James Naremore is the author of five books and dozens of essays on film and modern literature, and is the editor of four volumes of film criticism and theory. His research deals with a variety of writers, directors, and performers, including such figures as Virginia Woolf, James Joyce, Orson Welles, Alfred Hitchcock, John Huston, and Vincente Minnelli. Professor Naremore's publications on these and other topics have been translated into four languages, and his essays are frequently reprinted in anthologies. He has served on the editorial boards of *PMLA* and *Cinema Journal*, and as the chair of the MLA Film Division and the Publications Committee of the Society for Cinema Studies. Patrick Brantlinger, past chair of IU-Bloomington's Department of English, says of Professor Naremore: "Coupled with Jim's demonstrable excellence as a teacher at all levels, and also with his long, fine record of service to IU, Jim's many books and articles represent a level of achievement that few people at IU come close to equaling, let alone surpassing. It is above all the innovative, brilliant, influential quality of Jim's publications in the area of film studies that have placed him in the forefront of that field, but he is also a widely acclaimed critic of modern British literature." Virginia Wright Wexman, President of the Society for Cinema Studies, calls Professor Naremore "a gifted writer," his publications "groundbreaking," and adds that "it is as rare in film studies as in any other field to find a body of work which demonstrates to unequivocal a commitment to exploring new methods and new ideas of the course of an entire career."

Currently, Professor Naremore is in residence as an Asila Mellon Bruce Fellow of the Center for Advanced Study at the National Gallery of Art in Washington, and next year he will be on leave with a Guggenheim fellowship.

As a teacher, Professor Naremore assisted in the development of IU's curriculum in Film Studies and Cultural Studies. In addition to the courses he regularly offers for both the university and the surrounding community, he has taught enthusiastically-received courses and seminars on film at the University of Hamburg in Germany and at the Lilly Conference for College Teachers in Colorado Springs, Colorado and elsewhere. David Bordwell, Jacques Ledoux Professor of Film Studies at the University of Wisconsin says: "His uplifting and energetic teaching have become known far outside the Indiana

program. His...keynote address at the NYU Welles Symposium...was an acknowledgement of his unparalleled expertise... At a crucial period [in the national development of film studies programs] he helped establish a robust sense of humanistic standards, and he has continued to set an outstanding example by the depth, range, and sophistication of his work.” In 1980, while on a Lilly Open Fellowship, Professor Naremore wrote and co-directed an instructional film about movies that is used in undergraduate classrooms throughout the country; meanwhile, his graduate students have received awards and teaching positions at universities across the United States and in Europe.

Professor Naremore himself best explains the ties between his research and his teaching: “Like many of my colleagues, I became a professor because I loved books, and because I wanted to live in a community where people care about art, language, and cultural critique. Some kind of passion tempered with intellect seems to me absolutely necessary for good scholarship in the humanities, because the formation of culture depends on emotional affect and personal contact. These qualities must be present in the texts we study, in the texts we produce, and in all our activities as teachers.”